EDWARD JOHNSON

TENOR

METROPOLITAN OPERA COMPANY

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AUDITORIUM

JAN. 2

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Edward Johnson

ONE OF the most brilliant successes attained by any artist in this country in recent years—in opera, in concert and in oratorio—is that of Edward Johnson, now tenor of the Metropolitan Opera Company. Last Spring, when Mr. Gatti-Cassaza announced the engagement of Mr. Johnson with the Metropolitan for the coming season, the news was received with universal acclaim. Seldom, concerning the engagement of any artist, American or European, have the leading New York dailies devoted so much space commenting on the high artistic standing of this notable acquisition.

Mr. Johnson was born in Guelph, Canada, and began his musical education in this country. In 1907 a group of American theatrical managers pooled their interests for the importation of Oscar Strauss' "The Waltz Dream" and engaged him for the principal tenor role, as there was no singer on the stage at that time capable of mastering its technical difficulties. His success in this new field prompted him to seek an operatic career, so to Italy he went to study and coach with the famed Lombardi, of Florence. He remained in Italy where he became a great favorite under the Italianated name Edoardo di Giovanni and attained a brilliant career as the principal tenor-robusto in the opera houses of Rome, Milan, Genoa, Florence and other cities, for never before in the history of the lyric drama had a male singer of foreign birth so taken the fancy and won the admiration of Italy's best music-lovers.

He returned to America three years ago as the principal tenor of the Chicago Opera Association and his success since that time has been continuous and phenomenal. Whether in New York, Boston, Chicago, San Francisco or any of the intermediate cities in which he appeared, either in opera or concert, he has created a furore and been hailed by critics and public the genuine musical and artistic treat of the season. Mr. Johnson

has appeared with great success as soloist with the leading Symphony Orchestras and at many of the great music Festivals including Ann Arbor, Evanston, New York, Boston, Norfolk, Richmond, Ithaca and Cincinnati and always with tremendous success. Refined, cultured and dignified—a gentleman in every sense of the word.

THE PRESS

"HE SANG WITH VIRILE POWER, WITH HIS USUAL ARTISTIC STYLE, AND WITH FINE MUSICAL FEELING."—Chicago *Daily News*

"HE IS ONE OF THE BEST TENORS—I SAY TENORS, NOT MERELY AMERICAN TENORS—NOW BEFORE THE PUBLIC. HIS CLEAR, RINGING, PURE TONES MINGLED ECSTATICALLY WITH THE SOPRANO'S, AND, IN BEARING, HE WAS A REAL OFFICER."—Henry T. Finck in the New York *Post*.

"THERE IS NO FINER ARTIST OF AMERICAN BIRTH ON THE LYRIC STAGE THAN EDWARD JOHNSON. HE COMBINED GRACE AND MANLINESS OF BEARING WITH IMAGINATION, TEMPERAMENT AND FERVOR."—Max Smith in New York *American*.

"THIS NEW AND ASTONISHING TENOR SANG HIS ARIA WITH SUCH BEAUTIFUL SUAVITY OF TONE, SUCH EASE OF PRODUCTION AND SUCH THRILLING WARMTH THAT HE WAS GIVEN ONE OF THE GREATEST OVATIONS I HAVE EVER WITNESSED." —Mr. Devries, Chicago *American*.

"THE APPLAUSE WHICH THUNDERED THROUGH THE HOUSE SILENCED THE ORCHESTRA AND STOPPED THE PERFORMANCE. IT WAS A TRIUMPH SUCH AS FEW SINGERS HAVE SCORED IN THIS COUNTRY."—Chicago *Tribune*.

"MR. JOHNSON SWEPT ALL BEFORE HIM."—Cincinnati *Enquirer*.

"HE GAVE THE ONE BIG THRILL OF THE WEEK."—Syracuse *Standard*.

"THE AUDIENCE STOOD TO HONOR HIM. WHAT A SINGER! THIS MAN HAS EVERYTHING."—Norfolk, Va., *Dispatch*.

"HERE, INDEED, IS A TENOR OF FIRST RANK."—Boston *Post*.

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